

The Musical World.

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SATURDAY, APRIL 11, 1863.

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5d. Stamped.

Royal Italian Opera, Covent Garden.

EXTRA NIGHT.

On Monday, April 13.....MASANIELLO.

On Tuesday next, April 14.....I PURITANI.

In which Madlle. FIORETTI will make her second appearance in England.

COMBINED ENTERTAINMENT.

On Thursday next, April 16, a CONCERT in one Act will be given, in which Madlle. CARLOTTA PATTI will appear for the first time in Europe.

After which, Bellini's Opera,

N O R M A.

NORMA—Madlle. ANTONIETTA FRICCI (her first appearance this season).

On Monday, April 20 (first time this season),

G U G L I E L M O T E L L.

ARNOLDO—Sig. CAFFIERI (his first appearance in England).

ST. JAMES'S HALL.—New Philharmonic Concerts.—

Director and Conductor Dr. WYLDE.—PROGRAMME of the FIRST CONCERT of the TWELFTH SEASON, Wednesday Evening, April 15, and Public Rehearsal, Saturday Afternoon, April 11, at half-past 2 o'clock. Overture, Iphigénie in Aulide—Gluck; Chorus, the Seasons—Haydn; Song, Love in her eyes, Mr. Sims Reeves—Handel; Concerto for Clarinet, Mr. Lazarus—Mozart; Duetto, Guglielmo Tell, Mine. Lemmens and Mr. Sims Reeves—Rossini; Symphony, Eroica—Beethoven. Part 2. Concerto in C major, Mme. Arabella Goddard—Weber; Aria, Les Diamants, Mme. Lemmens—Auber; Recit and Song, Love sounds the alarm, Mr. Sims Reeves—Handel; Overture, Faust—Spohr. Tickets for the public rehearsal, 7s., 5s., 3s., 2s., 1s.; tickets for the evening concert, 10s. 6d., 7s., 5s., 3s., 2s., 1s., of the music-sellers; and at Austin's office, St. James's-hall.

VOCAL ASSOCIATION, ST. JAMES'S HALL.—

TUESDAY EVENING, APRIL 21.—Madame LEMMENS SHERRINGTON and Mr. SIMS REEVES, Miss Florence de Courcy, Mr. Tennant, and Mr. Weiss, Chalmers Master's new Operetta, "The Rose of Salency," and a Selection from Virginia Gabriel's Popular Cantata, "Dreamland." Pianoforte, Madlle. De Beauvais. Conductor, Mr. Benedict. Sofa Stalls, 5s.; Reserved Seats, 3s.; Balcony, 3s.; Area, 2s.; Admission, 1s.

HANOVER SQUARE ROOMS—MRS. STEWART HOWARD, of Edinburgh, begs to announce that her first Matinee of Scottish and other Music, will take place, under distinguished patronage, on Saturday, May 2nd. Address, 71 Cambridge Street, Pimlico, S.W.

PTOMMAS'S SEVENTH HARP RECITAL, APRIL 22ND, at 16 GROSVENOR STREET (by kind permission of Messrs. Collard).—The Recital will open with Alvar's Concerto in E flat (the orchestral parts being rendered on the Pianoforte by Herr W. Ganz), and close with Aptommas's Tarantelle, for Harp and Piano, played by Mr. HAGERT and the Author. The audience will make selections from a repertoire of fifty of the most popular works, by twenty composers. The instrumental selections will be interspersed with vocal pieces by Madame LANCIA and Mr. LANSNERE. Reserved Seats, 7s. 6d.; Unreserved, 5s.; Family Tickets admitting three, 10s. 6d.

NATIONAL CHORAL SOCIETY.

CONDUCTOR AND FOUNDER, MR. G. W. MARTIN.

IT is respectfully announced that the Oratorio performances of this society will continue up to July, and that the most distinguished artists will be engaged for each concert. It is in contemplation to give the same number of performances as last year, namely 17. The number of persons attending this series, numbered nearly 40,000. Offices 14, 15, EXETER HALL.

BEETHOVEN ROOMS, 76, HARLEY STREET.

MADLLE. BONDY begs to announce that her Third Concert will take place on Saturday morning, the 2nd of May, at 3 o'clock. Full particulars will be duly announced. Tickets half-a-guinea each. Address, 11, Duke Street, Portland Place.

MISS ELLEN BLISS will play Ascher's Popular Solo for the Pianoforte, "ALICE," at the Walworth Institution, 20th April.

MADAME LIND-GOLDSCHMIDT.

ST. JAMES'S HALL, PICCADILLY, FRIDAY EVENING, MAY 1ST, 1863.

MR. and MADAME GOLDSCHMIDT having kindly promised their services in aid of the Royal Hospital for Incurables at Putney, the directors have the honor to announce that a Grand Performance of Handel's Cantata, L'ALLEGRO and IL PENSIEROSO (the Poetry by MILTON) will take place at the ST. JAMES'S HALL, Piccadilly, on FRIDAY EVENING, MAY 1, commencing at Eight o'clock, the Solo Parts by the following eminent artistes:—Madame LIND-GOLDSCHMIDT, Madame LEMMENS-SHERRINGTON, Miss LASCELLES, Mr. MONTE SMITH, and Mr. W. H. WEISS. The Band and Chorus will be complete, comprising upwards of Two Hundred Performers. Conductor, Mr. OTTO GOLDSCHMIDT. The Cantata will be preceded by Handel's orchestral concerto, No. 12 (grand). Sofas, Stalls and First and Second Rows of Balcony, One Guinea; Area, Lower Gallery and Third and Fourth Rows of Balcony, Half-a-Guinea; Back Seats of the Area and Upper Gallery, Seven Shillings; orders for which will be received at Mr. Mitchell's Royal Library, 33 Old Bond Street; at Messrs. Addison and Lucas's, Regent Street; at the principal Libraries and Musicsellers; and at the Offices of the Hospital, No. 10, Poultry.

MADLLE. GEORGI begs to announce her return to town (from the continent) for the season. All communications for Oratorios, Concerts, &c., to be addressed to Messrs. Duncan Davison & Co., 244, Regent Street, W.

MADLLE. GEORGI will sing "In questo semplice," (Donizetti) (by desire) at Mr. Howard Glover's Concert, April 18th.

MADLLE. FLORENCE LANCIA will sing "A thousand miles from thee," composed by Mr. Frank Mori, at the next Gentlemen's concert at Manchester.

MISS ELEANOR WARD (pupil of Mr. JULES BENEDICT) begs that all applications to her for engagements at Concerts, Soirées, and for lessons on the Pianoforte may be addressed care of Mr. ROBERT W. OLLIVIER, 19 Old Bond Street, W.

MISS FLORENCE DE COURCY will sing "THE SONG OF MAY" (by Vincent Wallace) at Mr. Howard Glover's Grand Concert at Drury Lane Theatre, on Saturday Morning next, the 18th April. Tickets at Duncan Davison & Co.'s, 244 Regent Street, W.

MISS EYLES will sing "THE LADY OF THE LEA" (the new and admired song, composed by HENRY SMART) at the next Monday Popular Concert, St. James's Hall, April 13th.

MISS MARY W. McCARTY, Pianist and Professor of the Pianoforte (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 26, Upper Wimpole Street, Cavendish Square.

MRS. MEREST (late MARIA B. HAWES). All applications for Festivals, Oratorios, Concerts, Soirées, and Lessons, to be addressed to No. 7 Adelphi Terrace, Strand.

MRS. JOHN HOLMAN ANDREWS has the honor to announce that her annual classes (for Ladies only) for the practise of Vocal Concerted Music (Sacred and Secular) will commence on Thursday April 30th., at Two o'clock, and be continued weekly during the season. 50, Bedford Square.

MADAME LEMAIRE begs to announce that her Engagement at Her Majesty's Theatre does not prevent her Singing at Concerts or Private Soirées, &c. Communications to be addressed to Mr. JARRETT, Concert Agent, 244 Regent Street, W.

MADAME THERESA ELLINGER will remain in London during the Season. Communications for Engagements to be made to Mr. JARRETT, Musical and Concert Agent, 244 Regent Street.

SIGNOR AND MADAME BADIA are in London for the Season. For Engagements for Concerts, Soirées, &c., apply to Mr. JARRETT, Music and Concert Agent, 244 Regent Street, W.; and for Lessons in Singing to Signor BADIA, at his residence, 29 Upper Berkley Street, West Connaught Square, W.

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"THE MESSAGE"**

AND

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The German version of the Words by Miss LUISE BAUMANN.

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**M. ADELINA PATTI'S NEW WALTZ,
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NEW SONGS BY W. VINCENT WALLACE.—"The Song of May" 3s.
"When thou and I last parted" 3s.
"Loved and Lost" 3s.

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Just Published, Price 3s.,

"The Song of May."

Poetry by W. GUERNSEY. The Music by W. VINCENT WALLACE.

May crossed the southern hills,
All bathed with sparkling dew,
Winging her flight,
Through amber light,
She came the fair earth to view.
She came with a glow of sun,
She came 'midst the breath of flowers,
To scatter her gold tints every one,
'Mid the south winds hours,
Singing her song so gay,
Over the sweet spring day.
Then lend me your chorus merrily,
Merrily, singing the Song of May.
Oh, smile at the winter field,
Mine is a melting eye,
Laughing at frost,
Till its heart is lost,
And its ice goes weeping by.

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"Thoughts of Home."

Poetry by W. GUERNSEY. The Music by J. ASCHER.

I have dwelt in the land of the free and brave?
I have liv'd in the keen mountain air,
And have lov'd the steep rock and the torrent to sea,
Or to view the rough, Alpine *Chasseur*?
I have climb'd the high mountains, and trod the deep snow?
And have wander'd with joy o'er the plain?
I've look'd down on the foam of the whalers below,
With delight softly mingled with pain.
Then hasten to me with these scenes again,
We will clamber together the steep:
We will tread the rude path, and look down on the glen.
The sunbeams are glancing amid the high trees,
And the forest has lost half its gloom,
Oh! now sweet is the breath of the fresh mountain breeze
And the sight of the valley in bloom.

London: DUNCAN DAVISON, 244, Regent Street, W.

Just Published, Price 3s.,

"The Moslem's Bridal Song."

The Poetry by W. GUERNSEY. The Music by J. ASCHER.

There is a radiance in the sky,
A flush of gold and purple dye,
Night lingers in the West, the sun
Floats in the sea, the days begin,
The wave slow swelling to the shore
Gleams on the green-like silver ore,
The grove, the cloud, the mountain brow
Are burning in the crimson glow.
But there are sounds along the vale
Not murmurs of the cot, or vale,
Yet wild, yet sweet as ever stole
To soothe the twilight wanderer's soul,
It comes from yonder jasmine bower
From yonder mosque enamelled tower,
Oh strain of witchery, who e'er
That heard thee, felt not joy was near?
My soul shall in the grave be dim,
Ere it forgets that bridal hymn.
'Twas such a morn, 'twas such a tone
That woke me:—Visions are ye gone?
The flutes breath nigh the portal now,
Out pour the train, white veiled-like snow
Upon its mountain summit spread,
In splendour beyond man's rude tread,
And o'er their pomp emerging far
The bride, like morning's virgin star,
And soon along the eye may swim
The chorus of the bridal hymn;
Again the bright processions move,
To take the last sweet veil from love,
Then speed thee on that glorious sun
Swift rise, swift set, be bright and done.

LONDON:
DUNCAN DAVISON AND CO.,
244 REGENT STREET.

MOZART'S MASSES.*

(Concluded from page 133.)

In the Mass last mentioned (No. XI) we have seen that, for a composer of great mental endowments, if he chance to be in a high and holy mood—as was evidently the case in this work—it is quite possible *exceptionally*, even without traditional, church-like forms, to produce the impression of solemnity and dignity. It might be interesting to compare this church composition of Mozart, which is nearly all written in the free style, with his "Requiem," built almost entirely in the severe forms of choral imitation and fugue; and also with the solemn Masses of the two Haydns, Beethoven, &c., who, by a mixed writing, employing now the free and now the close style, sought to blend and reconcile the richer means of an advanced period of art, as well as the claims of their own original individuality, with the demands of ritual tradition. It might convince a candid person, that even in this field there is more than one way to the top, if only the two fundamental conditions, genius and inspiration, be not wanting.

The onslaught which has been raised of late years, from different sides and different motives, against these masterworks of the South German, as well as others of the North German school—Bach's B minor Mass for instance—has not even the charm of novelty. It is but a few years since the sect of the Nazarenes,—so called,—following out a principle, if not correct yet worthy of consideration, with a rigid consistency until it became absurd and ridiculous—attempted to give to Christian painting the exclusive stamp of the old German starved and meagre forms, before Albrecht Dürer, and the "stiff-legged" old Italian, before Giotto, and to drive out of the temple all the other painters, who ventured to express any independent vitality in this field of art, even if they bore the names of Raphael, Michael Angelo, Da Vinci, Dürer, Holbein, &c. Already the next Mass shows how hard it is for even genius, robbed of such supports (traditional church forms), to sustain itself upon this narrow edge, without plunging into the secular field.

MASS NO. XII. (Composed 1780.)



Full of fire and genius, like No. X., this extremely unequal composition contains on one hand truly sacred strains, such as the "Kyrie" in its introduction, as well as other beauties—for instance the peculiar setting of the "Qui tollis," also interesting for the harmonic progression—and then again frequently, on the other hand, passages in an altogether worldly, in fact frivolous style. Thus the "Hosanna," which is entirely in the style of an opera aria, contains a sort of musical mousetrap, the flow of the melody, at the repetition of the same, being suddenly interrupted by a half-pause easily overlooked by the singers. After such a "Hosanna" one will be not a little surprised in this very Mass to come upon a strict, masterly wrought fugue in the "Benedictus," against the barren heights of which the "Agnus" succeeding stands in all the sharper, nay more repulsive contrast. Treated precisely like a bravura, and accompanied by gallant *concertante* instruments, this "Agnus Dei misere" resembles to a hair the Magdalen pictures of the Bolognese school, those beautiful sinners, still seductive in their humiliation, as they beat remorsefully their bared bosoms, painted *con amore*. The "Benedictus" and the "Agnus," however, are too strongly contrasted with each other, not to lead us to suspect a secret purpose, as in Mass No. V. Was the whole Mass written, perhaps, in involuntary connivance with the taste of some influential personage, and the "Agnus" for one of those travelling *cantatrici*, who wished to produce her "liquid throat" also in the church? And was the over-strict style of the "Benedictus" a protest in notes against such profanations? At any rate this supposition has more in its favour than the idea of the degeneracy of Mozart's taste, after it had just shown itself in the most advantageous manner in the Mass immediately preceding.

If we think over these remarkable works collectively, we must be astonished at the length of road the composer left behind him in so short a time, and at the great variety of manifestations that present themselves. And we may feel convinced that Mozart, years before he had scarcely made the first attempts in opera, when even *Idomeneo* and the *Seraglio* were still in embryo, had already run through a whole cycle, representing a continual conflict of old traditional forms with his own inborn sense of beautiful shaping and dramatic life. The mixture of the church-like with the secular domain, which thus arose, presents a real period of transition and of clarification, from which Mozart's sound and happy nature must certainly have come out victorious, entering upon another far higher cycle, in which the severer typical forms, sought out anew, would have become transfigured into high ideals of church-like beauty. This cycle now lies before us, like grand old temple ruins—in its beginning, the "Misericordias," and its end, the "Ave verum" and the "Requiem". The whole space between, the period when his genius was in bloom, is filled up with innumerable works of every kind, only not with church works. One who knows, how in all ages the highest in art has been achieved, and in the nature of things could only be achieved—i. e. in the sphere of religion—may estimate the loss which the world has suffered from the fact,

that Mozart, less fortunate than Raphael,* found no Julius and Leo, no encouraging influence of highly cultivated ecclesiastical princes, to lead him to adorn the temple of God, as Raphael did the Vatican, with immortal works,—which he, by the happiest union of knowledge, genius, taste and religious feeling, seemed predestined more than any other to create.

Those who acknowledge Mozart only in Opera, and who would shut him up in that sphere, as if to keep him out of mischief, will of course shake their heads at such assertions. But, apart from the "Misericordias" the "Ave" and the "Requiem," and so many other noble things found scattered through his Masses, Litanies and Vespers (proofs which only absolute deafness could reject), there are other indications enough how Mozart felt and thought in his riper years about church music. It is remarkable that on one occasion he calls it his favourite department; at another time he expresses himself in this way:—"He who does not love and cultivate the Fugue cannot boast of understanding anything of music." He himself, when left all alone to himself in his chamber, improvises chiefly Fugues and kindred forms so that his wife wonders and asks him why he does not put these things, which he appears to love so much, more frequently on paper? In Leipzig he plays the organ so entirely in the spirit of Sebastian Bach, that the old Doles, Bach's pupil and successor, full of rapture, hints, that the great master himself has risen from the dead. And when he observes the *kapellmeister* in the Catholic court church of Dresden, at the head of an excellent choir and orchestra, conducting a church composition in a masterly manner, he exclaims, touched to the bottom of his soul by the thought of having for the most part missed the true aim of his life:—"O God, if thou hadst only placed me before such an orchestra and in the church!" But they are gone for ever—the knowledge, the genius, the taste, the religious feeling. Mozart has taken them with him into the great hereafter. It would be a useless, if not altogether an uninteresting undertaking, to speculate on what he *might have done*. One thing is certain even if he had been free from all unworthy hindrances, he never would have pushed things to the colossal; for no one had a greater aversion to the cloud-land of the vague and limitless than this genius, who always knew how to limit himself in art, if he never did in life. He was not like those nightingales, having once begun to sing, "you must needs (as Goethe says) wring their necks before they will leave off." Even the "Requiem," although a grand, is by no means a very extensive structure. On the other hand it cannot be doubted that, independently situated, Mozart would joyfully have flung far away the miniature pencil pressed upon him by his archbishop; for he was too well initiated into the nature of all art not to clearly see that, apart from their depth, a certain breadth is also necessary to the production of important works, as well as to the understanding and enjoyment of them, and that too small proportions detract from the free unfolding of the artist's powers, not less than from his success with the friends of art. The incredible disadvantage of too small proportions is also seen in other arts. If Albrecht Dürer's *Adoration of the Trinity*, which now hangs in the picture gallery of the Imperial Belvidere in Vienna—a picture of some three feet square, unnoticed by thousands—had been executed by him upon a church wall, on a grand scale *al fresco*, the world would have made pilgrimages to the masterpiece, as it does to Michael-Angelo's *Sistine* and Raphael's *Stanze* in the Vatican.

But let us turn from this painfully fruitless theme back to the Masses we have been discussing, and consider once more their structure and internal arrangement. They are remarkable enough, and do not find a parallel in the whole field of music; but we see perhaps their explanation and their justification in a letter, written by the young master to the celebrated Father Martini. In it he complains bitterly, that the Masses designed for the archbishop, with all the accessory music, *Gradual*, *Offertorium* &c., even at high festivals, were not allowed to occupy at the most more than three quarters of an hour; and then he adds significantly: "This sort of composition demands therefore a peculiar study." What do these few words mean, if not just this:—"I must, to stand with honor before myself, for this sort of musical miniature painting, first invent and prepare all for myself; a finer pencil, softer colors, more precise, condensed ideas, often only a sketched grouping thereof." If we keep this firmly in view, we shall think better and more justly of many of the seemingly wilful *bizarries* in Mozart's Masses. That ceaseless oscillation of the voice parts between quarter, sixteenth, half and eighth notes, giving rise to a peculiar rapid recitative-like *parlando* (Mozart had to speak rapidly, for he had much to say and a short time to say it in); those little solos, so sharply circumscribed to a hair's breadth within the narrow space; those *hatching strokes* of the stringed instruments, drawn across it this way and that, designed like the cross shading in painting to bring the lights out more; in short the whole ingenious contrivance of these works, about which the only riddle is, that when you only read them, they seem artful, but not beautiful, whereas, when you only hear them, they seem beautiful but not difficult. (As to the difficulty, choir conductors who had rather undertake to drill their singing boys into the grandest solemn Mass of Joseph Haydn than into one of Mozart's, can bear witness; in fact we seldom hear them more than half tolerably performed, to say nothing of the spirit in which they are conceived.) If nevertheless, now that they are nearly a century old, they still

* The collective works of Mozart may amount to about 630-640, among which 49 at the most are found belonging to the church. Raphael's works, including the drawings and sketches, are reckoned by Passavant at 1000-1100; certainly 800 of them at least have religious subjects.

retain their youthful freshness, it is only one more proof of their intrinsic worth, and that they belong to those compositions, which, as Zelter says, "are not to be destroyed either by bad critics, or by bad performers."

Music-lovers, not acquainted with these Masses, therefore might derive great and manifold enjoyment from the performance of them. It would require no further apparatus (supposing of course some indispensable knowledge of thorough bass) than a clever organist for the organ part at the piano, four singers firm in the saddle, and two middling good violinists; since, as was mentioned in the beginning, all the rest is unessential. Besides the charm of watching the various phases in the young master's sadly interrupted period of transformation and coming out of the chrysalis state—a source of most peculiar and striking manifestations—they would find alongside of many and essential faults, which Mozart exposes with all the unaffected naïveté of youth and genius, already those extraordinary excellences associated with his name:—the highest originality and richness of ideas, struck out, alike ingeniously and soulfully, in beautiful precision of form; deep human feeling; and that unspeakable euphony of musical language, such as could only be the attribute of the man who possessed the finest ear among mortals.

MUSIC IN BERLIN.

(From our own Correspondent.)

Some time ago, I wrote to say that I had been a true prophet, and that M. Gound's *Margarethe* had proved a genuine hit. Its success, however, will turn out, I believe, even greater and more durable than was at first anticipated, even by the most sanguine admirers of the Germanic French composers. It really seems as if we had arrived at a new phase of operatic and dramatic affairs, and that, in conformity with some unknown general law, to be investigated and explained by a future Buckle, long runs are now to be the rule and not the exception. Look at *The Colleen Bawn*, *Our American Cousin*, and *The Peep o' Day*, not to mention one or two other productions. What is there so very great in these pieces to cause them to be performed not only month after month, but, I might almost say, year after year, without interruption? They are clever certainly, but no man in his senses would, I should think, attest them to be so clever as to justify their extraordinary success. The fact is people have been affected with a sort of mania for going and seeing them; it was the fashion, the "correct thing" to do so, just as, at various epochs of our history, it was thought requisite for a man of *ton* to display the utmost indifference for his wife, however amiable and pretty she might be; nay, the prettier and more amiable, the more fascinating and virtuous she was, the more was he bound by all the laws constituting the code of society to avoid her on all occasions, and devote to some other man's wife the attention he should have paid to his own. Yes; it was the fashion, I repeat it, the "correct thing" to do—just as it was once the "correct thing" for a lady to have a little black boy, wear hoops, and give herself corns by throwing her feet unnaturally forward in very tight and very high heeled shoes; for members of the "quality" to fritter away their mornings at auctions and their evenings at the card table; for men to rave about Dutch tulips and give a fortune for a single bulb; for fascinating women to wear their waist immediately under their armpits, and smother either one side or the other of the face, according as they were Whig or Tory, with black patches; for people to admire West's pictures, and, what is more, to buy them; and, as the iron cage, erected some years ago, still reminds us, for suicides to evince a predilection for:—

"London's column, pointing to the skies,"

or to express it more prosaically, the Monument. Yes! there must be some cause, as yet unsuspected, at work, or dramas of mere ordinary merit would not, even with all the help they derive from the scenic artist and the stage carpenter, be performed hundreds of nights consecutively. There can be no doubt that the increased facilities for locomotion have a great deal to do with the phenomenon I am discussing. The audiences at the metropolitan theatres now-a-days are composed of as many "young men from the country" as *bon à faire* Londoners, and, consequently, a vast amount of the triumph the author complacently ascribes to his own marvellous powers may fairly be attributed to that "wonderful thing, Steam, sir," which, though "yet in its infancy," has, unless I am much mistaken, effected as great a change in the dramatic world as in the larger world beyond. The subject is one of deep interest, and I intend to investigate it more carefully, as soon as I have concluded my researches into the birth, parentage, and career of that English worthy, Thomas Tucker. To these researches all my faculties are at present directed. As I have previously said, I

will not fail to acquaint you with the result.* Oh! why was not Richard Wagner—that great prophet of the Future, so devotedly attached to the legends of the Past—an Englishman! Had he been one, he would doubtless have written a "Trilogy" on Tucker! The through-the-dark-mists-of-ignorance-reached stand point of knowledge would have been overcome, left behind, and the heavenward-directing themselves, inward deepest aspirations of soul, bounding off from the zigzag paths of everyday biography, would have invested Tucker's name, both in a literary-musical and a musical-literary sense, with a glory dear to the initiated, however dim or, may be, unapparent it might—to adopt an Irishism—appear to the general mass, that is to say, the whole of educated and civilised Europe, with the exception of Herr Hanz von Bülow, Dr. Franz Liszt, and about fourteen other gifted creatures, whose mission it is to understand Richard Wagner.

But I must tear myself away from the domain of speculation, and return to that of sober fact. M. Gound's *Margarethe* has proved such a hit that the two ladies selected for the task, Mdlle. Lucia and Mad. Harriers-Wippern, having to sing in other operas, could not between them represent the heroine as often as the management desired and the public wished, so the founder had to devise some means by which both they themselves and their patrons might be satisfied. In the first place, they announced that Mdlle. Artôt would impersonate Faust's beloved, and, in the next, they telegraphed to three other ladies—Mdlle. Spohr, in Hamburg; Mdlle. Flies, in Breslau; and Mdlle. Nachtigall, in Stettin—to do so. Not one of these ladies could comply with the despatch flashed along the wires. At last the management secured the services of Mad. Borchers-Lita, of the Stadttheater, Hamburg. This lady can no longer boast of possessing a voice distinguished for the freshness of youth, but her acting is full of life and dramatic fire. She had, too, played the part frequently in Hamburg, where the success of the opera is something truly astonishing. Considering everything, she acquitted herself very efficiently, and was deservedly called on after the third act, although she had to struggle against the determined opposition of a clique, strangely forgetful of the politeness due to her in her double capacity as a visitor and a woman.

Talking of visitors, I must mention another, namely: Mdlle. Gericke, from Breslau. She made her first curtsey and sang her first note on the boards of the Royal Opera House as Marie, in Lortzing's *Czaar und Zimmermann*, an opera which I wonder has never been brought out in London, for it contains beauties of no mean order. Mdlle. Gericke has a powerful recommendation to popular favor; I mean a most prepossessing personal appearance. She sang the music correctly, and played the part with a good deal of intelligence. The second character selected by her was that of Anchen in *Der Freischütz*, her rendering of which more than confirmed the good opinion I had formed of her at her *début*, while her impersonation of the Page in *Les Huguenots* was deemed so satisfactory by the management that she was engaged the day after, I believe—as a permanent member of the company, and, this autumn, will, in consequence, bid adieu to Breslau, and transfer her artistic allegiance to Berlin.

Apropos of Mdlle. Gericke's singing in *Der Freischütz*, I should have said that Weber's masterpiece as well as another masterpiece, called *Don Juan*, and composed by a certain Mozart, was given in order to afford Mad. Förster, from Meiningen, an opportunity of appearing as Agatha and Donna Anna. Mad. Förster's voice has certainly seen its best days, and as for her dramatic capabilities, the less said about them the better. If the people of Meiningen are contented with such a *prima donna*, all I have to observe amounts to this, that the people of Meiningen *ne sont pas difficiles*. I may add, that if Mad. Förster is wise, she will return to her faithful Meiningen admirers, and not be weak enough to think of leaving them, with a view to "bettering" herself, as maids-of-all-work say. The chances are she would only "worse" herself, as maids-of-all-work do not say, but as they might say, if they applied themselves to the study of philology, or if they read this article.

Besides the ordinary—I do not use the epithet in a disparaging sense—besides the ordinary representations at the Royal Opera House, we have had two or three extraordinary ones. First on the list comes the *Matinée* given for the benefit of the overworked, though by no means overpaid, members of the chorus. The public seemed to feel for the unhappy choristers, for the house was

* As we have previously said: Declined with thanks.—ED. M. W.

crammed. The programme was of the kind designated "mixed." The chorus sang pieces from Taubert's *Blaubart*, and Mendelssohn's *Oedipus*—two works differing widely, by the way, both in subject and style; Mdlle. Artôt gave us Ardit's waltz "La Stella," and, in conjunction with Herr Formes, a duet by Blangini; the Herr then sang, alone, an air from Verdi's *Lombardi*. Mdlle. De Ahna warbled the second air, transposed to B flat, of the Countess, in *Le Nozze di Figaro*; Herr Krause indulged in Herr Taubert's setting of Schiller's poem: "Ach aus dieses Thales Gründer;" Herr Wowsky, in "Adelaide;" and Mdlle. Lucca in Abt's well-known song, "Gute Nacht, Du mein herziges Kind," which she was compelled to repeat, so great was the public satisfaction, and so vociferous the manifestation thereof. The instrumental portion of the programme consisted of the fantasia upon themes from *Il Trovatore*, executed by no less a personage than his First-Violinship, Camillo Sivori, in his First-Violinship's very best style; and secondly of M. Gounod's "Meditation upon Bach's Prelude," arranged on this occasion for violoncello and harp, the executants being Herren Grimms and Stahlknecht. The audience, a very numerous one, was not at all chary of its applause, and *Die Herren Chorister* must have been well contented with the result, especially in a pecuniary sense, of their morning's performance—I beg their pardon, of their *Matinée*.

Grand extra performance, No. 2, was that given in honor of the members of an order worn by those who took part in the great War of Freedom, or *Freiheitskrieg*, as it is termed, which put an end to the period

"When the fair land of *Prussia* was ploughed by the hoof," &c.

They had met, as you are doubtless aware by the papers, to celebrate the expulsion of the stranger from the sacred soil of Fatherland. The *décorés* wore not the cross of any eagle, black or red, of first, second, or third class, but that of the Iron Cross. The general public was excluded, and admission was gained by tickets alone. The stage-boxes to the right of the stage were set apart for the Ministers of State and their families, and the whole of the first tier to the Knights of the Iron Cross, first class, the presidents of both houses of the Landtag, the bodies of the Louisen Order, and the widows and daughters of knights of the first class. The entire body of the house, as well as the remaining tiers of boxes and the galleries, were occupied by the ordinary Knights of the Iron Cross, from the colonels downwards, side by side with the widows and daughters of ordinary knights; though, as I have previously informed you, this was no ordinary night's performance. (Oh!) Shortly after seven o'clock, the King, accompanied by the Queen and the other members of the royal family, made his appearance in the royal state box. He was received with three deafening cheers, and, no doubt, fancied for a moment he was still a popular sovereign, despite all that had been said and done by a radical and contumacious parliament. It is well known that his majesty is not unaccustomed to look upon the "huzzas" of a clique as the standard by which to judge the sentiments of an entire nation. Some day, he will discover his mistake, and, when mourning over the fact of his having taken for gospel all the agreeable things whispered into his ear by the Junker party, feel, in its full force, the remark made, according to La Fontaine, by the fox to the crow:—

"Mon bon Monsieur,
Apprenez que tout flatteur
Vit au dépens de celui qui l'écoute."

Who knows, too, but what, with the alteration of a word, the quotation may some day be continued thus:—

"Cette leçon vaut bien une couronne sans doute."

After the Festival March by Spontini, which had followed the cheers, there came a prologue, in praise of the services rendered by those who took part in the same grand *Freiheitskampf*. We next had the second act of the *Feldlager in Schlesien*, which, as we all know, consists of military scenes of the time of Friedrich (Anglice Frederick), whom Mr. Carlyle, together with the generality of the world, is pleased to call "the Great." These scenes, as may be supposed, were just suited to the taste of the audience, who enjoyed them vastly. The conclusion of the entertainment consisted of *tableaux vivants* referring to the events the audience had assembled to celebrate. The principal pictures were:—The Departure of the Volunteers, with the Town Hall, Breslau, in the background; York at the Battle of Wartenburg; Blücher in the decisive fight;

and lastly, statues of Friedrich-Wilhelm III., Friedrich the Great (after the monument by Rauch), and the Great Elector (after the monument by Schlüter), surrounded by groups of the soldiers of the period, and surmounted by an exceedingly fierce-looking Prussian Eagle. Need I say that this last picture proved absolutely irresistible? It called forth tremendous applause; not too tremendous, however, considering what a grand specimen of the feathered tribe was the eagle aforesaid.

Extraordinary performance, No. 3, was the concert given in the Royal Opera House, in conformity with the express command of the King, by Sivori, after the celebrated violinist had concluded the series of concerts with which he had been for some time previously delighting the lovers of fine playing. He performed, among other things, "Norma fantasia," the "Preghiera" from *Moïse*, variations upon "Nel cor più non mi sento," and a concerto of his own composition, bristling with the most fearful executive difficulties, but not particularly overflowing with melody. The other instrumental pieces were:—Mendelssohn's overture to *Athalie*, and the rondo and adagio from Beethoven's E flat major Concerto, which last were exceedingly well played by Herr Taubert. Madame Harriers-Wippern and Herr Fricke were the vocalists. I was almost omitting to record that Sivori was greatly applauded. Perhaps it would not have mattered much if I had done so, as every one would, most naturally and justly, have taken the fact for granted.

Extraordinary performance, No. 4, was that on the King's birthday, when Gluck's *Armida* was the opera selected for the delectation of the more than usually loyal audience, assembled in honour of the festive occasion. Madame Köster, who, you may recollect, was created an "honorary" member of the company, on her retirement, last year, sustained the part of the enchantress, and received a hearty welcome at the hands of the audience. Her retirement was certainly a loss to classical music, although her voice was not what it had been. But I cannot agree with some of her admirers who look upon that loss as irreparable. I do not think so, for I have a strange faith in the old saying:—"There's as good fish in the sea as e'er came out." We may not have caught a classical vocalist as good as Madame Köster yet, but, if we possess only a less than average share of that patience which is the attribute of all fishermen, we shall hook one in due time. Herr Wowsky was a good Rinaldo, and Mdlle. Gericke, whom I have already mentioned in terms of praise, a very admirable Demon.

There have been a great many concerts lately; so many that it is impossible for me to mention all. I shall confine myself to a few of the principal ones. Among these I may reckon that given by Herr M. D. Ranecke, as the last of his series of *Soirées* for this year, on the 26th ult., the anniversary of Beethoven's death. In commemoration of that sad event, the programme consisted chiefly of Beethoven's productions. The Baroness Delphine von Schaueroth, who was to have played, was taken ill after the rehearsal, and all the arrangements of the concert-giver would have been knocked-on-the-head had it not been for the kindness of Taubert, who, with artistic feeling for a fellow artist, offered to take the piano-forte part in the C minor Concerto. I need scarcely add that his offer was gratefully accepted.

A highly interesting concert was given by the Berliner Sängerschaft, in the Royal Opera House, on Sunday, the 29th inst. I am sorry to say that, considering the attractions put forth, the concert was far from being so well attended as it should have been. Herr Taubert was the conductor, and some of the Royal Opera were advertised to lend their assistance. Yet the effect was considerably marred by a beggarly account of empty boxes, damping the ardour both of audience and artists. The chorus sang "Ein feste Burg," the prisoners' chorus from *Fidelio*—Herr Fricke taking the tenor instead of Herr Wowsky, previously announced—and several other choruses, by Weber, Reissiger, and Taubert, with admirable effect. Mdlle. Harriers-Wippern gave us Leonore's grand air from *Fidelio*; Mdlle. de Ahna, the air with chorus, from *Orpheus*; and then both ladies, uniting their powers, warbled, in the most charming fashion, the "Schreibduett," as we Germans entitle it, from *Figaro*.* The concert wound up with Spontini's "Borussia," which was sung by Mdlle. de Ahna and the chorus, and went with great *éclat*, for Spontini is an immense favorite here and Borussia an immenser.

VALE.

* "Su' l'aria."

MUSIC IN THE UNITED STATES.

New York, March 20, 1863.

Max Maretz, with his Havana company, has arrived here, and has opened the season with the *Trovatore*, sung with eminent success by Medori, Sulzer, Mazzoleni, and Bellini. The next opera was the *Ballo in Maschera*, by the three former, and Ippolita, the reserve baritone; Medori was then taken sick, and Guerrabella has been added to the company, singing in the *Ballo* and *Semiramide*. The great success of the season has been the tenor Mazzolini, who possesses the united advantages of a rare and powerful robust voice, good histrionic ability, and a splendid stage figure. The *prima donna*, Medori, has a very powerful and rich voice, and all the facility in action and knowledge of the stage, which ten or twelve years experience in the largest continental theatres can give. Sulzer, the contralto, is of the Jewish type of beauty, and has made a favourable impression. Bellini, the baritone, is a huge, yet not ungraceful man, with a clear metallic voice, and good style. Brachi, the basso, is thin and cadaverous, but has a powerful voice and sings well. The company is altogether one of the most complete we have ever had here, and the performances have been repeated successes. Another member of the company—Ortolani Brignoli—a pleasing, young Italian lady (the wife of Mazzolini) sings acceptably in the *Traviata*.

In Boston, Mr. Grau's opera company is doing very well with *La Juive*, and the Verdi operas. The tenor, Errani—just returned from the West Indies—has joined his troupe. Grau will give next a season in Philadelphia, and then go on a western tour. There is now in this city the Barratini opera troupe, including Borchard and Cairoli, as *prima donnas*; Errani belongs to this troupe, which has returned from a disastrous visit to the West Indies and Central America, whence they were driven by yellow fever. The manager is endeavouring to obtain for them engagements for Bogota and Lima. Anchutz's German opera, after a second successful season at Philadelphia, will soon return to New York, to play at the Winter Garden—a better theatre than they have hitherto occupied. It is rumoured that a German Opera House is to be built for them in this city. We have already a German theatre and a French house, where comedies and vaudivilles are given. Notwithstanding the war, the present writer has seen more operas in the United States than ever before. Excepting New Orleans, in its days of prosperity that gay city always possessed a permanent French opera, and was visited with frequent seasons of Italian. Now, there is only a second-rate theatre, supplied by actors from New York. Music and rebellion—fine arts and trading—do not harmonize.

Concerts here are very frequent; charitable objects are the excuse for most of them. At a concert this week, Robert Goldbeck, a young pianist and composer, will produce an orchestral symphony, entitled "Victoria," and intended "to embody the ideas of peace, struggle, and triumph." It seems inappropriate at present, when peace and triumph are by no means realized.

There is a great scarcity of musicians here. The army bands, the orchestras of the theatres and of the three opera companies, and the numerous balls and parties, have quite exhausted the musical profession. Then there are some orchestral instruments which seem to be abandoned altogether here. No one learns the oboe or bassoon any more, and even the clarinet is but seldom taken up. Experts on these instruments can now easily find good employment in New York.

Carlotta Patti sailed a few days ago for England, where she is sure to attract considerable attention as an opera singer. It is hoped by her friends that the skill of the Paris surgeons will so far ameliorate the unfortunate lameness as to allow this beautiful and gifted vocalist to appear on the operatic stage. She has been lately giving concerts with Gottschalk in the Western States, often in little out-of-the-way towns, and among the most primitive style of people.

In a year or so you may expect a young violinist—now about thirteen years old—Emil Gramm by name, who exhibits the most astonishing talent. He will make not a mere sensational player, but a polished, scholarly performer of the Sivori style. Camille Urso, a young lady violinist, is giving concerts in Boston, greatly gratifying the critics there.

TROVATORE.

THE THEATRES.

The theatres have been scarcely as speculative as usual in Easter time. While some have presented the customary fare in the shape of burlesques, others, content with the current performances, have produced nothing new. The Adelphi, Olympic and Westminster remain in *status quo*. The Adelphi adheres to *Aurora Floyd* and a farce for Mr. Toole; the Olympic is satisfied with *Taming the Truant* and some stock pieces; while the Royal Westminster sees no reason to interfere with the success of *The Trial of Effie Deans*. At Drury Lane *Peep o' Day* has been revived, and is likely a second time to prove attractive. A new candidate for Hibernian honors appeared in the person of Mr. Charles Verner, who played *Barney O'Toole*, Mr. Falconer's original part, with real unction. At the Princess's *Aurora Floyd* is combined with a comedietta called *Killing Time*, written by Mr. J. M. Morton, supported by Miss Amy Sedgwick and Mr. George Vining—the gentleman transplanted from the Lyceum, to act as manager and manage as actor with Mr. Lindus—and a new extravaganza by Mr. H. J. Byron, entitled *Beautiful Haidee; or, the Sea Nymph and the Salle Rovers*. The Lyceum has not deemed it needful to alter a line in the bills except the date. We are still informed that *The Duke's Motto* will be played every night, and that Mr. Phelps and Mr. Walter Montgomery will shortly appear. Instead of going into mourning for Lord Dun dreary, whose loss it had to deplore after some four hundred appearances, the Haymarket has put on a lively look, and tries to make a show of indifference. But Mr. Buckstone has abundant resources, and knows how to turn them to advantage. The Haymarket entertainments included the comedy of *Much Ado about Nothing*, produced for a debutante, Miss Louisa Angel, from Newcastle-upon-Tyne; an apropos sketch by Mr. Stirling Coyne, called *Buckstone at Home*, with a panorama; and *Borrowing a Husband*, in which Miss Maria Harris made her first appearance at the theatre. Query—Is the new Beatrice the young Angel who appeared last winter at the Princess's in more pieces than one? Miss Maria Harris (daughter, by the way, of Mr. Augustus Harris, late manager of the Princess's Theatre, and perpetual stage-manager of the Royal Italian Opera) made a very lively impression. A new burlesque by Mr. H. J. Byron was produced at the Strand. It is called *Ali Baba; or, the Thirty-Nine Thieves*. *Lady Audley's Secret* is running a successful career at St. James's, and is supported by a new extravaganza by Mr. W. Brough, called *The Great Sensation Trial; or, Circumstantial Effie Deans*, in which Miss Marie Wilton and Mr. James Rogers, from the Strand, made their first appearance.

CRYSTAL PALACE CONCERTS.

The programme on Saturday was as follows:—

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|--|-----|-----|-----|------------------------|
| Symphony No. 1, in B flat | ... | ... | ... | R. Schumann. |
| Aria, "Cangio d'aspetto" | ... | ... | ... | Handel. |
| Recitative and Aria, "Non piu di fiori" (<i>Titus</i>) | ... | ... | ... | Mozart. |
| Concerto No. 3, in C minor | ... | ... | ... | Beethoven. |
| Song, "Little Jay, Pretty Jay" | ... | ... | ... | Barnet. |
| Pianoforte Solos, a. Moto Perpetuo, b. Lied ohne Worte | ... | ... | ... | Weber and Mendelssohn. |
| Aria, "O figlio mio" (<i>Il Prophete</i>) | ... | ... | ... | Meyerbeer. |
| Overture, "Chevy Chase" | ... | ... | ... | Macfarren. |

Conductor, Herr A. MANNS.

Herr Manns seems determined to make Schumann popular, but the symphony in B flat (admirably played) was found, as usual, *dull*. Mr. Hallé (the pianist of the day) was recalled both after the concerto of Beethoven and the smaller pieces of Weber and Mendelssohn. The same compliment was paid to Miss Julia Elton, in the air of Handel and the song of Mr. John Barnett; and *idem* to Mdlle. Theresa Ellinger, in the grand air in Mozart's *Clemenza di Tito*. Of both these ladies we shall have to speak on another occasion. Mr. Macfarren's overture to *Chevy Chase* was a brilliant conclusion to an excellent concert. The music-room was full.

"THE DEUTSCHE MUSIK-ZEITUNG" came to an end with the old year. Herr SELMA BAGGE, however, its editor, has been called to Leipzig, to take charge of the old *Allgemeine Musikalische Zeitung*, which the publishers Breitkopf and Härtel have determined to revive. This journal was founded in 1798, and died in 1848. Its fifty volumes contain the fullest record of the history of music (if not the most reliable code of criticism—its treatment of Beethoven to wit,) during the first half of the present century. It died because the young musicians turned their attention to the Leipzig paper, founded by Robert Schumann, under the title of "Neue Zeitschrift für Musik," which became the organ of the so-called anti-*Philister* tendency. This latter journal still exists, edited by Brendel, but has sadly degenerated in the tone of its criticisms. It has pushed the "New School," "Music of the Future," &c., a little too far; and it is now a significant fact, that Messrs. Breitkopf and Härtel think that the time has come for reviving, in the same city, the *Allgemeine Zeitung*.

PARIS.

(From our own Correspondent.)

PARIS, April 9.

The contest for the direction of the Italian Theatre proved a regular Derby race, or more properly a handicap, in which the lightest weighted horse won easily—M. Bagier carrying less than all his competitors, by the amount of the “subvention.” With M. Bagier were* entered MM. Bessellèvre, Lumley, Del Peral, Gye, Penco, Giuliani, Mico and Calzado. The winner, I understand, was closely pressed by Mr. Lumley, notwithstanding the difference in the weight, and all the rest were distanced. The consequence of the new administration is that all engagements are at an end, and M. Bagier is free to make an entirely new company. There is a glorious opportunity for reformation if the new director have only shrewdness and resolution. Many fear that the want of a subvention will prove fatal to the interests of the theatre. So no doubt it would with the majority of managers; but M. Bagier is opulent, and can afford to run risks. A sacred concert (*concert spirituel*) was given in the Théâtre Italien on Tuesday, the 31st ult., at which were performed Rossini’s “Stabat Mater,” with Mesdames Frezzolini and Penco, Mdlle. Trebelli, Signors Tambricelli, Gardoni, Capponi, Bartolirani and Monari; a “Trio Funebre,” by Mercadante, in memory of Malibran (Mesdame Frezzolini, Signore Gardoni and Delle-Sedie); an ecclesiastical air of the sixteenth century, composed by Stradella (Signor Delle-Sedie); and the “Ave Maria” from Verdi’s *I Lombardi* (Mesdame Frezzolini).

They are busy at the Opéra with the rehearsals of the *Vépères Siciliennes*, Signor Verdi superintending. The cast will comprise Mdlle. Sax, MM. Villaret, Bonnchée and Obin.

The long-promised *Peines d’Amour Perdues* was brought out at the Théâtre-Lyrique on Tuesday, the 31st ultimo, only to baulk expectation. I have already informed you, and you must have gathered from other sources, that the libretto of Mozart’s *Così fan tutte* was deemed by M. Carvalho unworthy the classic boards of the Théâtre-Lyrique; whereupon the manager engaged MM. Jules Barbier and Michel Carré to adapt a new book to the music, and they selected Shakspeare’s *Love’s Labour Lost*. It was a pretty notion to marry Shakspeare with Mozart, but unfortunately its successful achievement required a little knowledge both of English and music. Never did two literary moles work deeper in the dark than Messieurs Barbier and Carré. Not a vestige of the poetry and romance of the original drama remains. The book Da Ponte compiled for Mozart—one of the silliest ever written for music—is a marvel of grace and gaiety compared to the concoction of the two popular French scribes (not “Scribes”). Need I say that the concoction was a failure? The execution, however, was good—at least for the most part—the principal support being given to it by Mesdames Cabel, Faure and Girard. M. Léon Duprez, who made his *début* as the Prince of Navarre, proved his father’s son in everything but voice.

ROYAL ITALIAN OPERA.

The season opened on Tuesday with *Masaniello*. The cast differed from that of last year in two particulars—Signor Naudin, who made his first appearance at this theatre, representing the hero in place of Signor Mario, and M. Faure, Pietro, in place of Signor Graziani. The *Masaniello* of Signor Naudin is worth reconsidering. M. Faure’s Pietro was excellent. The execution was as good as ever, and the audience was unusually liberal in their applause. The overture, played brilliantly and fastly, and the “Liberty” duet between *Masaniello* and Pietro in act the second were encored. In the *divertissement* two new artistes, Mdlles. Montero and Duriez, appeared with success. *Masaniello* was repeated on Thursday, and will be performed for the third time on Monday. We shall speak at length of the performance in our next. To-night Mdlle. Fioretti makes her *début* as Elvira in *I Puritani*. The lady has won considerable reputation as a singer of the Persiani school, at Vienna and St. Petersburg. Signor Ronconi will make his first appearance (first time these two years) as Georgio, and M. Faure assume the part of Riccardo (first time). Signor Caffieri, the new tenor, of whom we have heard good reports from various quarters, is announced to make his *début* on Monday week, as Arnold in *Guillaume Tell*.

MUSICAL PRIZES.

To the Editor of THE MUSICAL WORLD.

DEAR MR. EDITOR.—Pray kindly inform me, who live miserably beyond all sources of information about matters musical, save your inestimable journal, whether there are in existence any societies offering prizes for glee or part-songs, for which a poor amateur may compete; and if it be not too much to expect of your kindness, the conditions of competition?—Your obedient servant and subscriber, RUSTICUS.

[We may best serve “Rusticus” by publishing his letter.—ED.]

GRESHAM PROFESSOR OF MUSIC.

TO THE EDITOR OF “THE DAILY TELEGRAPH.”

SIR—I can see that your strictures on the subject of the Gresham Professorship have not been without effect, for I learn that what was likely to become a fact has now, I might almost say, become a fiction. Those who were responsible for the fulfilment of a not unimportant trust have been awakened to their duty; and of such men we might have expected that, as soon as they took the trouble to know what was going forward, they would see the ridicule as well as disgrace of allowing Edward Taylor’s place to be so filled as to reverse the reform which preceded his appointment, and to restore an ancient abuse. The day has passed for revivals of that kind; and, no doubt, the trustees of the charity are resolved to appoint a successor who shall keep the new series of successors up to the high standard established in recent times. Instead, however, of waiting for solicitations, would it not be graceful as well as politic if they were to clinch the settled rule by spontaneously making a choice for themselves, and inviting the most competent musician in the list of candidates to undertake an office which they cannot make lucrative, but which they have made honourable, and which he could so well assist in sustaining at its highest estimate? Such a choice would be welcomed by all who take any interest in the subject; the local authorities, I have reason to believe, already acknowledge that he would do credit to their selection; amongst amateurs he is well known, and deservedly popular, for the manner in which he has rendered the principles of his art intelligible and available to a daily increasing class of amateurs; while there is, I am sure, not one scientific or professional musician who would fail to approve.

I am, Sir, yours, &c.

ANTI-MARSYAS

April 6.

SALAMAN TESTIMONIAL COMMITTEE.—At the second meeting (March 19th, 1863) of a committee appointed to carry out the resolution adopted at the Annual General Meeting of the Musical Society of London, on the 4th ult., Mr. Peter Matthews in the chair, Dr. Parker Deane, Q.C., Messrs. Prince, C. Santley, W. Summers, Malcolm Laing, J. R. Duggan, G. Russell, G. A. Osborne, J. T. Bedford, John Simon, C. E. Stephens, A. Sargood and H. Graves were present. The Chairman reported that, agreeably to the resolution of the last meeting of the committee, he had written to many of the fellows and associates, soliciting their co-operation with the committee, and had the pleasure of announcing the names of the following gentlemen, who had assented to act, and were summoned to meet the committee:—Lieut.-Col. J. P. Bathurst, Rev. Croke Rowden (D.C.L.), Dr. W. Sellé, Messrs. R. Addison, Victor Bauer, Algernon Bathurst, J. T. Bedford, G. Bruzand, G. Burrows, M.D., H. W. Chisholm, C. W. L. Collard, J. H. B. Dando, J. W. Davison, J. Parker Deane (Q.C. and D.C.L.), Campbell De Morgan (F.R.S.), J. L. Duggan, J. Fenning, E. James (Q.C.), Malcolm Laing (M.A.), E. B. Lamb, H. Leslie, H. Lucas, A. Mellon, F. Mori, G. A. Osborne, J. D. Pawle, J. S. Pearce, E. Perry, R. S. Pratten, L. Ries, E. F. Rimbault (LL.D. and F.S.A.), L. M. Rothschild, C. Santley, A. Sargood, J. Simon, F. C. Skey (F.R.S.), L. Sloper, A. S. Sullivan, W. Summers, S. W. Waley, W. H. Weiss, E. Wingfield, and T. H. Wright. It was therefore resolved—“That the above-named gentlemen be added to the committee.” It was also unanimously resolved—“That Dr. Deane, Q.C., be the chairman of the committee, and that Mr. Matthews be the Treasurer and Hon. Secretary;” Mr. Matthews having retired, and inducted Dr. Deane into the chair, it was resolved—“That the fellows, associates, and lady associates be solicited by circular to contribute to the testimonial proposed to be presented to Mr. Salaman; that any subscription not exceeding One Guinea be accepted for this purpose; that every member of the committee be authorised to receive subscriptions; that an account be opened for subscriptions at the London and Westminster Bank, Stratford Place, named ‘The Salaman Testimonial Fund;’ and that the Chairman and Treasurer, with Messrs. Bedford, Sargood, and Stephens, be a sub-committee, to carry out the foregoing resolutions, with power also to summon the General Committee.”

SONGS OF SCOTLAND.—MR. Kennedy, the now popular Scottish vocalist, having completed a season of nearly one hundred nights at the Egyptian Hall, in compliance with the wishes of numerous friends, took a benefit at the Hanover Square Rooms on Monday evening. The programme—as at the recent performances at the Egyptian Hall—comprised his own entertainment, “Jacobite Minstrelsy,” “A Nicht wi’ Burns,” and “Noctes Ambrosiana.” In the course of the evening Mr. Kennedy introduced a new song, written expressly for this occasion by Mr. Land, entitled “Come when the dawn is breaking,” with great effect. The benefit was a genuine success, the Hanover Square Rooms being filled by an elegant company, and the “vocalist” being warmly applauded throughout, and rapturously encored in several of his songs.

MONDAY POPULAR CONCERTS. ST. JAMES'S HALL.

THE ONE HUNDRED & TWENTY-FOURTH CONCERT
MONDAY EVENING, APRIL 13, 1863.
FOR THE BENEFIT OF
MR. CHARLES HALLE.

FIRST APPEARANCE THIS SEASON OF
M. VIEUXTEMPS,
WHO IS EXPRESSLY ENGAGED FOR THIS CONCERT.

PROGRAMME.

PART I.

QUARTET, in E major, No. 47 (or No. 59), for two Violins, Viola, and Violoncello. *Haydn.*
MM. VIEUXTEMPS, WIENER, SCHERERS and PIATTI.

SONG, "Mermaid's Song" (*Oberon*). Miss BANKS *Weber.*
SONG, "L'Addio." Miss EYLES *Mozart.*

SONATA, in G major, Op. 31, No. 1, for Pianoforte alone. *Beethoven.*

Mr. CHARLES HALLE.

PART II.

QUARTET, in C major, Op. 59, No. 3 (dedicated to Count Rasoumowski), for two Violins, Viola, and Violoncello. *Beethoven.*
MM. VIEUXTEMPS, WIENER, SCHERERS and PIATTI.

SONG, Miss BANKS *Glinka.*
GAVOTTES and MUSSETTE, for Pianoforte alone *Bach.*

Mr. CHARLES HALLE.

SONG, "The Lady of the Lake." Miss EYLES *Henry Smart.*
GRAND TRIO, in B flat, for Pianoforte, Violin and Violoncello. *Beethoven.*

MM. CHARLES HALLE, VIEUXTEMPS and PIATTI.

Conductor - MR. BENEDICT.

NOTICE—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; Tickets to be had of Mr. Austin, at the Hall, 28, Piccadilly; and of MESSRS. CHAPPELL and Co., 50 New Bond Street, &c.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP OF INSTRUMENTALISTS, which includes LIKENESSES of Mademoiselle ARABELLA GODDARD, Mr. CHARLES HALLE, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LINDSAY SLOPER, Mr. BENEDICT, &c., &c., by ALEXANDER BASSANO, SIZE, 13 in. by 8 in. Price 10s. 6d.
CHAPPELL & Co., New Bond Street.

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To PUBLISHERS AND COMPOSERS—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244, Regent Street. A List of every Piece sent for Review will appear in THE MUSICAL WORLD.

To CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

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The Musical World.

LONDON: SATURDAY, APRIL 11, 1863.

THE following appeared in the *Times* of Tuesday last.—

"THE GRESHAM PROFESSORSHIP OF MUSIC.—The Gresham committee have given notice that they will not receive applications for the Gresham professorship of music—rendered vacant by the death of Mr. Edward Taylor—later than the 22d inst. Among the candidates for the appointment are:—Dr. Dearle, Dr. Wylde, Mr. Hullah, the Rev. J. E. Cox, M.A., vicar of St. Helen's, Bishopsgate, Mr. Charles Salaman, Mr. E. Clare, Mr. G. Benson, Mr. Josiah Pitman, Mr. G. W. Martin, Mr. E. J. Hopkins, Mr. Joseph Goddard, Mr. F. Weber, Mr. G. F. Flowers, Mr. W. M. Cazalet, and Mr. H. J. Lincoln. The committee have also given notice that a selected number of candidates will be expected to deliver a probationary lecture at Gresham College, under such conditions as the committee may appoint."

What this last paragraph—or rather the words we have italicised—may exactly signify, we should very much like to be informed. Which among the candidates are to be "selected" for the probationary lecture—and in what manner, and by whom, are they to be "selected"? And when selected, who are to be judges of the respective claims of the lecturers? These are considerations of importance, inasmuch as the method now proposed of awarding the professorship can only be put in practice effectively with the aid of a competent tribunal. It is no disparagement to the members of the Gresham committee to question their fitness, either individually, or as a body corporate, for the adequate performance of such a duty; and we should, consequently, like to be informed how the proposed machinery is to work—in what manner the plan is to be carried out. It is agreeable to believe—as we are fully warranted in believing, by the evident precaution which alone can have suggested the probationary test—that the appointment of the new professor is not to be in any way a job, and that, at heart, it is the wish of those who have the gift at their bestowal to put the right man in the right place. True, the emolument is small, scarcely better worth struggling for than the salary of an ill paid organist; but the £100 a-year is not everything; the post should be one of honor and influence, as well as of talent; and, by a well informed musician, with enough mental energy and a sufficiency of literary acquirement to fit him for the task, might be made so. We do not think that the lectures at a college of this kind should be of the sort requiring "illustration" by singers and players, inasmuch as these are generally apt to degenerate into fourth or fifth rate concerts; what should be the instructive part of the discourse being made little better than a foil to, or at the best, an excuse for the vocal and instrumental performances, which thus become "tit-bits," to tickle the palates of audiences caring little for anything else than being amused.

To the Editor of the MUSICAL WORLD.

Boston (Massachusetts)—March 21.

MENDELSSOHN'S magnificent *Elijah* is a work which grows in interest, alike with public and with cultivated musicians, the more that it is heard and studied. Familiar as it has become, one always finds in it new traits of beauty, or of grandeur, or of fine and deep significance. And indeed it is only after a considerable acquaintance that one learns to feel its consistent progress and unfolding, its perfect unity and completeness as a whole. The only pity is that, like every oratorio, it is too long, so that some of its last and grandest portions are apt to fall upon nerves and senses

somewhat dulled and wearied. Yet a good performance of so great a work makes a great occasion, and taking strong hold of our sympathies, holds them a long spell, creating as it were a thirst which is not quenched so long as a drop remains.

The Handel and Haydn Society have done well, therefore, to select *Elijah* for a revival of the flagging interest in oratorio. The splendid audience, crowding the Music Hall, was worthy of so noble an undertaking. The artistic success, too, was worthy of such an audience. The choice of solo singers proved as fortunate as we had anticipated. To be sure, we can scarcely hope to find a man to answer to our ideal of Elijah—one who in weight of voice and dignity of person shall be to us the grand old Prophet. Mr. Weiss, in England, and Formes, as we have heard him here, only approach to it. But Mr. Rudolphsen, without the ponderous bass or the impressive presence of either of them, has certainly rich, solid, musical tones, well under control, and a good conscientious and appropriate delivery, never feeble nor offensive. We count ourselves happy to have had the grand music of so difficult a part so well filled out. Mr. R. had evidently studied it carefully and with appreciation. The declamatory sentences were good; but the more tender, prayerful passages, like "It is enough," &c., were better. But the tough iron energy of, "Is not his word like a fire and like a hammer that breaketh the rock in pieces?" demands the rarest power of voice. Next in importance to the part of Elijah are the principal soprano airs and recitatives, which also found worthy presentment in the highly cultivated voice, the pure and noble style, the well-conceived expression of Mme. Guerrabella. It is true I liked her better in Italian music; it is true her voice sounds somewhat worn and thin in parts; but for the most part it is musical, clear, and telling, and capable of much dramatic expression. She has the art of sustaining, swelling, diminishing and shading a tone in a high degree; her rendering is always dignified, her conception good, and her feeling of the music genuine. There was a chaste abstinence from ornament; at the most a few final trills, which were executed in a chaste and impressive manner. It would be unfair to expect of her the force and splendor of the Lind voice in such passages as "Thus saith the Lord" (after "Hear ye, Israel") and "Holy, Holy," in the quartet of angels; but they were made really effective; the clear, high sentences of the youth (before the rain chorus) were so. The whole manner and presence of Mme. Guerrabella was interesting and in keeping with the music, which she seemed to approach with an unfeigned respect, and to enter heartily into its spirit. One cannot help thinking that Miss Houston, with a proper education, might have made a very superior, possibly a great singer. She has a fine voice in respect of power, and very musical and pure in quality; but what is more, she seems to have the instincts, the innate dramatic fire, the magnetic quality of a singer that should thrill the heart of an audience. These betray themselves unexpectedly in here and there a passage. We had one instance at the "Jubilee Concert," in the bright soprano sentence—"The night is departing" (*Hymn of Praise*). This time we had another in the splendid, thrilling manner in which she struck the high tone in the last sentence of the Queen's denunciation of Elijah—"Do unto Him as he hath done." It was more than a bright flash of sound; you felt a poetic force in it; a talent which might perhaps adequately render the climax of the heroine's part in the prison scene of *Fidelio*, where she exclaims: "I am his wife." In the recitative near the end, in the quartets, and especially in the lovely duet (with

contralto): "Zion spreadeth her hands," Miss Houston's voice did excellent service. Mrs. J. S. Cary, in respect of fresh, rich warmly colored beauty of voice (*contralto*), pleased perhaps more than any. An organ of good, evenly developed power, too. Her singing can hardly be called expressive; but it is simple and unmarred by affectations. The lovely airs, "Woe, woe unto them," and "O rest in the Lord," had only to be sung simply, sweetly, and with such a voice as hers, to make a beautiful and deep impression. The latter piece was encored. The Angel Trio, "Lift thine eyes," was sung by the three above named ladies, holding the audience in breathless silence. It seemed to me to be taken a little too slow. The dramatic element should hardly enter at all into so ethereal and impersonal a strain. Mr. Castle, in the principal tenor part, fully confirmed the good impression he made in the *Messiah*. With a voice resembling in quality that of Sims Reeves—though of less power, and, of course, far less refined, strengthened, and made flexible by art—with evident earnestness of effort, he succeeded in bringing out much of the essential force and beauty of the music. The holy comfort of the air, "If with all your hearts," was well conveyed in his expressive rendering. It is a long time since I have heard so much power and sweetness combined in a tenor voice in our oratorios. I hope the early and easy success of Mr. Castle will not, by keeping him in continual demand before publics, deprive him of the time and will for study, so essential to the preservation and improvement of his gift.

All the principal artists took part in the double quartet, and several of them in the quartets, which went as well as I remember to have heard them here. The choruses, every one of so marked a character, so individual, so full either of seraphic sweetness, of inspiring grandeur, or of graphic imagery, were sung at least well enough to produce the essential impression of the wonderful music—some of them admirably. Of course there is the usual allowance to be made for want of perfect balance of the parts and for timid taking up of passages on the part of many of the voices, especially in the soprano. Considering the many obstacles which combine against all plans of rehearsal in this country, much had been achieved by Mr. Carl Zerrahn, in training his forces to the point of readiness to march, and march with unity and effect through such a work. The orchestra was well up to the mark, and Mr. Lang supplied what helping force could come from the old organ, buried in the recess. Every music-lover will rejoice that *Elijah* is to be performed again to-morrow evening.

J. S. DWIGHT.

"F. M., the Duke of Wellington presents his compliments, &c." The conqueror of Waterloo had occasion to write the foregoing pretty often in the course of his long life, because it was his favourite formula for commencing a letter, and because, as every one would write to him, and he made it a point to send every one an answer, he dictated probably more letters than any other man. But we must except Rossini, who, perhaps, pens as many. There is scarcely a musical nonentity who has not—for some reason, or want of reason—pestered the "Swan of Pessaro," whose good nature prompts him—as a stern sense of duty prompted the Iron Duke—to reply. We see by the papers that a certain Herr Samuel David has dedicated to Rossini a work upon time, in playing, applied especially to the piano. Rossini has acknowledged this mark of respect—

and, at the same time, excellent method for advertising the work effectively—though, of course, this “certain Herr Samuel David” never thought anything of the sort when he wrote to Rossini:—

“ My dear Herr Samuel David,—Not only do I accept with pleasure your dedication, but I even consider myself fortunate in associating my name with the work of an artist who has derived from thorough and conscientious studies a knowledge justifying the use of the axiom, “*Legge di Profeta*.” I believe this little work will exert indisputable influence; it will render good service to art, because it contains the truth, so neglected now-a-days, that time decides the rhythm, while rhythm is music, without rhythm everything being unintelligible and colorless.”

Bravo, *maestro!* You even consider yourself “fortunate in associating,” &c., &c. “A pestilence on you for a mad wag!” And so, with the conviction that, as “*la cage sent toujours le hareng*,” you—mighty musician, but still mightier wag—will always be as attached to your joke as the alderman to his turtle and his separate police force, we take off our hats, and, bowing humbly, in a spirit of the greatest respect for your genius both as composer and satirist, salute you (after the style of our vivacious correspondent at Berlin) with a hearty “*VALE!*”

THE programme of the Musical Festival of the Lower Rhine, this year, which is to be held at Dusseldorf, and at which Herr Otto Goldschmidt will conduct, and his wife, Mad. Jenny Goldschmidt, take the soprano part, is already fixed as follows:—First day—Overture in C major, by Beethoven; *Elijah* (oratorio), by Mendelssohn (with organ); Second day—Orchestral Movements (D major), by J. S. Bach; Psalm by Marcello; “St. Cecilia’s Ode,” by Handel (with organ); Symphony, by Schubert; third part of the *Creation*, by Haydn; Third day—“Künstlerconcert,” including scenes from Schumann’s *Faust*, and a selection from *Die Zerstörung Jerusalems*, by Ferdinand Hiller.

DEFINITION OF A CHRISTMAS TREE.

Preceptor—“Dionysius, what’s a Christmas tree?” *Dionysius* (with true London assurance)—“The tree that you’re up at the end of the year when the bills come in.”

Mrs. CARLOTTA PATTI has signed an engagement with Mr. Gye for a year. We understand she will make her first appearance on Thursday week.

MR. AND MRS. BRINLEY RICHARDS have gone for a fortnight to Paris.

TUCKER AND WAGNER.

To the Editor of the MUSICAL WORLD.

DEAR EDITOR,—If what I have said about Tucker and Wagner at slip 8, appears obscure—why, good! I have purposely couched my thought in the style of the great Futurist. And so I commend myself to you.

VALE.

VOCAL ASSOCIATION.—The feature at the second concert (Friday 27th) was a new Cantata called *Dream-Land*, the composition of Miss Virginia Gabriel, poetry by Mr. Arthur Mathison. Everybody knows Miss Gabriel and has admired her songs. The music of the *Dream-Land* is as graceful as her ballads; and the choruses and concerted pieces are equally pretty in their way. The Cantata pleased universally, and two songs and a duet encored. A new German singer, Mdlle. Ellinger, created a great effect by her powerful voice and dramatic style. The song “Ah! mon fils,” from the *Prophète*, and two German *Lieder*, winning loud applause in all three. At the third concert last evening, two new pieces by Meyerbeer were given:—viz., a solo and chorus, “Aspiration,” and a vocal quartet called “Friendship.” Of these we shall speak in our next. Selections were given from the new Cantata *Harvest Home*, of Mr. G. B. Allen. Mr. Sims Reeves sang “Thro’ the forest,” from *Der Freischütz*, and a ballad; and Mdlle. Ellinger gave the air of *Fides* from the *Prophète* and a grand air “Non pin di Fiori” from the *Clemenza di Tito*. Particulars in our next.

PROVINCIAL.

The *Leeds Mercury* furnishes long and elaborate notices of the Easter Musical Festival, in the Victoria Hall, on Monday and Tuesday evenings last. The concert on Monday night was sacred, that of Tuesday, secular. The band was reinforced by draughts from Manchester, Liverpool and other towns, and the chorus consisted of picked voices from the Leeds Madrigal Society and the Festival Choral Society. Rossini’s *Stabat Mater*, Mendelssohn’s *Hymn of Praise*, Dr. Spark’s new cantata, “*Trust and Triumph*,” selections from Handel’s oratorios, and an overture by Nicolai, composed the first programme. The *Hymn of Praise* seems to have produced the greatest effect. The singers in all these pieces, were Madame Louisa Vining, Miss Walker, Miss Beverley, Mr. Sims Reeves and Mr. Lewis Thomas. The Miscellaneous Concert on Tuesday night, was of the ordinary London pattern, but pleased, nevertheless. All the artists are praised, and Mr. Sims Reeves obtains unqualified eulogium for his magnificent singing in the *Hymn of Praise* and in Purcell’s “*Come if you dare*.” The band was directed by Mr. Haddock, and Dr. Spark officiated at the organ.

NORWICH MUSICAL FESTIVAL.—Mr. Benedict, the conductor engaged, as usual, for this festival, attended a meeting of the general committee on Tuesday week. The festival will commence on Monday, the 14th of September, and will be continued for the four following days. A new oratorio, entitled *Joaz*, composed by Mr. Silas, and a new cantata, *Richard Cœur de Lion*, by Mr. Benedict, will be produced. The arrangements for the festival week have been sketched out as follows:—Monday night, *Judas Maccabeus*; Tuesday evening, a miscellaneous concert; Wednesday morning, *Elijah*; Wednesday evening, a miscellaneous concert; Thursday morning, *Joaz*, the new oratorio, and a selection of sacred music; Thursday evening, a miscellaneous concert; Friday morning, the *Messiah*, as usual. These arrangements approximate as closely as possible to those adopted at the previous festival in 1860. An effort will be made to induce their Royal Highnesses the Prince and Princess of Wales, who have recently become identified with Norfolk by the Prince’s acquisition of property in the county, to honour the festival with their presence. The festival will again be held in St. Andrew’s hall, which is to be restored and re-arranged for the occasion, at an estimated outlay of from £2,000 to £3,000.

HUDDERSFIELD.—On Thursday evening, a number of professors and amateurs attended at Messrs. Conacher and Co.’s organ manufactory, George Street, to hear Mr. Albert L. Peace in some organ music. Mr. Peace performed an original air and variations, by Mr. Best, and Handel’s “*Harmonious Blacksmith*” with Dr. Chipp’s variations. The last movement of Handel’s piece was encored. Mendelssohn’s “*Sonata No. 4*” and “*Wedding March*,” Handel’s “*Let the Bright Seraphim*” and “*Let their Celestial Concerts*” were also given, with remarkable accuracy and effect. The performance closed with Mr. Best’s arrangement of the overture to *Die Zauberflöte*. At the close, votes of thanks, on the motion of Mr. C. Hobkirk, were warmly accorded to Messrs. Conacher & Co., and to Mr. Peace. The organ on which Mr. Peace performed is a fine instrument, containing upwards of forty stops, and some of them are of very excellent quality. The Positve stop in the pedal organ adds greatly to the power of the bass, and in operatic music especially, it has a good effect.—*Huddersfield Examiner*.

BURFORD’S PANORAMA.—In consequence of the death of Mr. Burford, it appeared highly probable that the two panoramas daily exhibited at the Colosseum would soon be the only specimens of their kind. Moveable pictures, passing before the eyes of the spectator by means of a pair of rollers, are frequently called “panoramas,” but the name—on what etymological ground it is hard to say—more especially belongs to a cylindrical picture viewed from the inside by spectators placed under a covering like an enlarged umbrella. For the panorama proper a peculiarly shaped edifice seems requisite. Those at the Colosseum are placed in the dome, and Mr. Burford’s premises, in Leicester Square, with their cylindrical rooms, their platforms, and their interminable staircases, were evidently contrived for the purposes of his exhibition. Hence, while moving pictures have sprung up in every direction, Mr. Burford has had no competitor in his own branch of art save the painters of the Colosseum, who executed their two views of London and Paris and then left off, although one might have expected that his abandonment long ago of his premises in the Strand—since converted into the Strand Theatre—would have invited rival efforts. Year after year he remained the pictorial illustrator of his times, and an event of public interest seemed scarcely to have received its due acknowledgment until the spot where it had occurred had formed the subject of one of his beautiful panoramas. As no one seems inclined to succeed Mr. Burford, the proprietors of the Leicester Square Rooms have resolved to exhibit some of his old masterpieces. They have begun with his picture of Rome.

COVENT GARDEN NURSERY RHYMES.

XVII.

There was an old tenor call'd Naudin,
Usher'd in with a good deal of laudin';
But his skill must get mellow,
Ere Auber's *Masanello*
Comes quite within reach of this Naudin.

XVIII.

There was an old barytone, Faure,
Who was always well up in his score;
But as to mere voice,
To some people's choice,
Graziani pleased better than Faure.

XIX.

There was a young singer called Battu,
Who had somewhat more life than a statue;
But a plain jog trot part,
That needs not too much art,
Was likest to suit Mamselle Battu.

XX.

There was a young *mine*, Salvioni,
Seeing whose gestures that critic was stony
Who wasn't quite charmed
And completely disarmed
By that eloquent mute, Salvioni.

XXI.

There was an old tenor called Haigh,
Whose manager thought him a plague;
His voice fresh and young,
And his powers of lung,
Made that manager growl at old Haigh.

XXII.

There was an old flautist called Pratten,
Whose tone was nor sharp nor a flat 'un,
But precisely correct,
After which I expect
Little more's to be said of old Pratten.

XXIII.

There was a mute actor called Payne,
To whom speech would have scarce been a gain;
With a beak of his finger
He beat actor and singer,
In expressing joy, humour, or pain.

XXIV.

There was an old bass, Polonini,
Who though only in small parts he's seen, he
Makes his own mark,
And strikes out a spark,
From mere pebbles, this blade, Polonini.

XXV.

There was an old "stick," Michael Costa,
Who came from beyond Val d'Aosta,
And when he goes back,
Good Lord! how he'll lack
His present importance, this Costa.

XXVI.

There was a young tenor, Baraldi,
Who in one point resembled Grimaldi,
He made people laugh,
But that was all chaff,
For they never laughed *with* young Baraldi.

LITERARY NURSERY RHYMES.

I.

There was an old author called Dickens,
Who stood a few critical lickin's,
Yet of punishment greedy,
He never felt seedy,
But came smiling to time, brave old Dickens.

II.

There was an old author called Thackeray,
Whose motto might well be "*j'attaquerai*,"
For since Charter-house cloister,
The world's been his oyster,
Which with pen he has opened, this Thackeray.

PIANOFORTE NURSERY RHYMES.

I.

There was an old Jacques Blumenthal,
Fal de ral de ral lal de ral lal,
A pianist they say,
Fol de ral de ral dey,
What a blessing for Jacques Blumenthal!

II.

There was an old pianist called Sloper,
Whom the foreigners dubbed "interloper,"
But he only grinned
While he took all the wind
From their sails, this expert Lindsay Sloper.

MISCELLANEOUS NURSERY RHYMES.

XIX.

There was an old horn-player, Jarrett
Who, *tin* at his game being *care*,
Silly drew in his horn,
And put out a thorn
For managers' sides, this old Jarrett.

XX.

There was a tragedian, Miss Kemble,
Whose frown once made box and pit tremble,
But she's now left the stage
Through stress of the age,
And grown social, reads plays, *à la* Kemble.

CIVIC NURSERY RHYMES.

I.

There was a Lord Mayor called Rose,
Who with any name else, I suppose,
Would speak just as well,
For his speeches don't tell,
And his wit is all—under the rose.

IMPROPTUS.

(Suggested by the first night of "*The Duke's Moltos*")

I.

Dukery, Dukery Dock,
I wonder what's o'clock,
The clock's struck one,
The play's not done,
Dukery, Dukery Dock.

II.

Humpty Dumpty filled every stall,
Humpty Dumpty filled boxes and all;
All the king's horses and all the king's men
Can ne'er draw together such houses again.

LOUIS BÖHNER.

To the *Editor of the MUSICAL WORLD*.

MR. EDITOR—Seeing an article in your last number about the German composer Louis Böhner, it may perhaps interest some of your readers, to hear from one who met him a few times about 25 years ago, that your remarks about his mode of living are quite correct. Böhner used to roam about from town to town, craving the hospitality of *Cantors* and *Town-Musical Directors*. To the best pupils of the latter he would occasionally, for a glass of ale, compose solo pieces for their various instruments. It was on these rambles that I met him once or twice. Although I was then merely a youth, I remember well that Böhner was estimated by every one, especially in Thuringia, as a national composer. As a man he was decidedly what the Germans call an "original." Your obedient servant, H. F.

HER MAJESTY'S THEATRE opens for the season to-night with the *Trovatore*. The cast includes the names of Madlle. Titiens, Madame Albini, Signor Giuglini and Mr. Santley. The interior of the house has been entirely new painted and gilded, and great improvements have been effected in the lighting. We hear, too, that many important additions have been made to the band, especially in the string department. Curiosity is much excited both to see and to hear.

ROBERT LE DIABLE AT THE BOSTON THEATRE.*

It is obvious that some operas are almost beyond thorough performance in this country, since their requirements are so great and numerous,—the revival of even one often being accounted enough to give character to a London season. Among these may be placed *Robert le Diable*, of which Mr. Grau has given two performances, and which will be repeated this evening, in consequence of the great sensation it has excited. We sketched briefly on Friday the elements which enter into the composition of this massive work, and intimated that so vast a range of emotion and action, involving both human and supernatural beings as participants, having tasked to the fullest extent the genius of a master-mind, demanded for proper expression the amplest resources of the lyric stage. The band must intone the speech of winds and storms, and fitly accompany dire events, blaring hollowly of subterranean terrors and ghastly revels, and not alone aid in interpreting the simple or the strong things of common story. The chorus must bear a part with them, besides giving life to the brighter incidents, and the stage should be peopled with unearthly forms, gliding to weird measures, in the glare of the glimmer of unnatural lights. And through all this such actors as the tale describes must move, unerringly fulfilling their duty and destiny. That Mr. Grau could not give all this in its mystical impressiveness is clear; but he gave much, and that so well, that we felt he had earned the right to sit in his box, gazing complacently now at the performance of the stage, and now at the immense audience whose interest did not flag during the long evening. The orchestra did justly by their music, except when those insatiate inflators of trombones would drown all other instruments with an awful explosion. The choruses for male voices, as usual, were capitally sung; when the females chimed in, the music went poorly. Of the principal parts, Bertram undoubtedly attracts most attention, as does Mephistopheles in *Faust*, and therefore first claims our notice. Signor Susini looked repulsive enough, but his impersonation was not upon the whole equal to that of Formes, although it was fine at certain moments. The devilish cunning which Formes constantly manifested was almost wholly wanting. In a word, in Susini's Bertram the human shape often cloaks the fiendish nature too closely; while, on the other hand, Formes sometimes obtruded the demon so palpably that it was a wonder how anybody could be deluded. Sig. Brignoli (Robert) sang with continuous energy and even dramatic expression; he *almost* acted, too, and did not suffer his bright attire to atone for dull behaviour, as he sometimes does. Alice is not a good part for Madame Lorini to act, but she sang it beautifully, and although less rewarded with applause than Mdlle. Cordier, deserved much more. Mdlle. Cordier was an acceptable Isabella; in action a trifle cool, not singing "Roberto" so well as her first aria. Rambaldo is not a long part, but it is good enough for a first tenor. Herr Hartmann did his best, but "Regnava un tempo" and the duo with Bertram were not up to the mark. The concerted pieces went smoothly, and the great trio in the scene of the ruined abbey was given splendidly. Mdlle. Ravel appeared as the spirit Elen.

MR. WILBYE COOPER'S CONCERT.—This event came off on Wednesday evening at St. James's Hall, and was a real "monster" affair. Along with a host of pieces, vocal and instrumental, was given the new Cantata, *Dreamland*, of Miss Virginia Gabriel, which created so lively an impression when performed for the first time at the second concert of the Vocal Association. The Cantata was sung by Mdlle. Lancia, Miss Palmer, Mr. Wilby Cooper and Mr. Santley, as principals, with the West London Madrigal Society as chorus, and was even better liked than at the first performance. From the miscellaneous pieces we could select as most worthy of praise, "Belraggio," sung by Mdlle. Lancia; a new song, "Johnny Bell's wooing," by Miss Clara Frazer; two songs by Mr. Sims Reeves—new song, "Daughter of Denmark" and "The Message;" and serenade, "The shades of evening close around," by Mr. Wilby Cooper. There were some pianoforte performances by Mdlle. Christina Michelin and Signor Andrich, and Mr. Aptomas played a fantasia on the harp. The West London Madrigal Society and the *Orpheus* Glee Union sang several part songs. The hall was full.

HECTOR BERLIOZ.—"The illustrious author of *Roméo et Juliette*,"—writes our cotemporary, *L'Orpheon* (April 1st)—"of the *Enfance de Christ*, and so many other luminous works, obtained a magnificent success at the last concert of the Société du Conservatoire. Mesdames Viardot and Vandeneuve sang a ravishing duo from *Beatrice et Benedict*, one of the latest dramatic productions of the master. The public of the Conservatoire has not feared to have an opinion and to express it; the applause was universal and enthusiastic in the extreme. True genius triumphs over all obstacles, in spite of routine and prejudice."

MR. SYDNEY SMITH.—The copyright of this composer's works has been purchased for France, Belgium, and Germany, by Messrs. Schott, of Paris, Brussels, and Mayence.

THE BROTHERS NICOLO ISOUARD.—"Nicole Isouard," writes the *France Musicale*, "ancient singer and ancient director of the Rouen theatres, passed suddenly a short time since at Rouen. He was brother of Nicole Isouard, the composer to whom the *Opéra Comique* is indebted for so many delicious partitions." Two brothers of the same name? They must, we suppose, have been two eldest brothers, if not two *cadeis*.

Advertisements.

HERR OBERTHÜR begs to inform his friends and pupils that he has returned to London from his recent concert tour in Germany. 17 Talbot Terrace, Westbourne Park, W.

HERR LOUIS ENGEL will return to town on the 15th of April. His Harmonium Recitals will begin on the 1st of May. Address, 31, Grosvenor Street, Grosvenor Square, W.

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MR. DEACON begs to announce that he will give three Séances of Classical Instrumental Music, at 16, Grosvenor Street (by the kind permission of Messrs. Collard), on Thursdays, April 30th and May 21st, and Monday, June 4th, to commence at three o'clock. Violin, M. Sainton and Herr Pollitzer; Viola, Mr. H. Webb and Mr. Mr. Clementi; Violincello, Sig. Pezze; Contrabasso, Mr. C. Severn; Pianoforte, Mr. Deacon. Tickets for Series, One Guinea; to admit three to a single Séance, One Guinea; Single Ticket, Half-a-Guinea; to be had of Mr. B. W. Olliver, 19 Old Bond Street, or of Mr. Deacon, 72 Wellbeck Street, Cavendish Square.

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| 9. | Duet, "Ah! by the road, the joke is good." Baritone and Bass | 4 0 |
| 9a. | Duetto, "To wed the Duchess" | 4 0 |
| 10. | Duet and Finale | 5 0 |

ACT II.

| | | |
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| 11. | Hunting Chorus, "Dames and gallants" | 4 0 |
| 12. | Duet, "Vast as the ocean." Soprano and Baritone | 4 0 |
| 13. | Ballad, "Truth and Duty." Bass | 2 6 |
| 14. | Aria, "Tis revenge." Soprano | 2 6 |
| 15. | Ballad, "There's one who reared me, loved me." Soprano | 2 6 |
| 16. | Trio, Two Sopranos and Tenor | 2 6 |
| 17. | Gipsy dance | 2 6 |
| 18. | Cavatina, "What joy to listen." Baritone | 2 6 |
| 19. | Finale. | 9 0 |

ACT III.

| | | |
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| 20. | Aria (Jailer's song), "He who bears the prison keys." Bass | 3 0 |
| 21. | Ballad, "Oh, love, thou art like a reed bent low." Tenor | 2 6 |
| 22. | Invocation, "Oh, heavenly pow'r." Soprano | 2 0 |
| 23. | Quartet and Duet, "Twas not in vain" | 4 0 |
| 24. | Duet, "Once more my heart awakes to bliss." Tenor and Soprano | 6 0 |
| 25. | Finale. | 6 0 |

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